



The Advisers BULLETIN

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DO YOU WANT TO WORK ON A MAGAZINE?

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Beth Harber, Health and Beauty Editor of SEVENTEEN Magazine, graphically presents the problems which challenge the ingenuity of a magazine editor. Despite these, however, the variety of opportunities offered in this field should be stimulating to teen-agers anticipating a journalistic career.

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Contrary to the legend of "Lady in the Dark," the true sign of the magazine worker is not the hat and the six-inch cigarette holder. More frequently, it is the Miss with the hounded look, grimy with the ink of first proofs. At a bad moment, an editor may resemble a Distracted Ophelia, singing sad little songs to herself about rosemary and rue, with a little more rue than rosemary. This can come from a number of reasons. For example, the results of a day's photographic sittings that have just come in may prove to be flops, and the whole job has to be done over between now and tomorrow morning at 10, or an article of 2,000 words may be due in 20 minutes!

So, if you say, "I want to work on a magazine!" an editor's flip reply is likely to be, "Why?" However, she knows why. She likes the challenge of having to fill a certain number of pages every month, and, although she may deny it, is rather pleased with her "Beautiful Byline."

However, before you succumb to magazine fever, there are certain things you ought to know. Competition for jobs is keen, so starting salaries are low, and increases are small and slow. And in this so-called "glamour business," the accent is strictly on business rather than glamour. Putting out a magazine is like manufacturing any product; it's a brass tacks process with plenty of routine work at every level.

Do you consider magazine work creative? In many ways it is. But getting an article into shape involves a lot more than a fine, careless rapture. Everything must be minutely counted, checked, and re-checked. Products must be shown with accuracy. Many a squawk will arise from your advertisers if you photograph the home permanent process with curlers turned over instead of under, or if you reverse captions on a pimento-orange and a rose-pink lipstick. And you must never underestimate your readers. They will catch you up on anything from the correct number of keys on a piano to the date of the first clay envelopes. As one reader testily wrote us, "If you will read James H. Breasted's 'Ancient Times,' you will find that clay envelopes were in use during Hammurabi's reign, which was from 2067 to 2025 B.C. and not at the time you said." To which, the only reply we could and did print was an apologetic Gulp in our letters column.

You may take a dim view of the creative aspect of this work after having to cut 2000 of your favorite words down to 750, because there just isn't space. You must be able to accept editing with good grace, be willing to write and re-write. If you aren't, a magazine is no place for you.

You will do a lot of work for which you do not receive recognition. It may be your blurb, headline or re-write that saves a story, but you probably will not receive credit for it, except in your own private ledger.

You will have to wait sometime before your name appears on the masthead. And you may as well resign yourself to the fact that neither your friends nor your family will honestly believe that you work on a magazine until they see your name in black and white.

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THE ADVISERS BULLETIN

Published four times yearly in January, March, May and October by the Columbia Scholastic Press Association, Columbia University, New York 27, N. Y.
Miss Mary E. Murray, Editor

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On the credit side of the ledger, magazines offer many satisfactions. Whether you are a gardening fan, a sportsman or a corpse-in-the-closet enthusiast, you can find a magazine that deals with your subject. On a service magazine like SEVENTEEN, we have a chance to help readers both through articles and through individual replies to letters. And we have the opportunity to help the magazine develop a consistent approach towards a particular audience. Our basic idea is to help our high school girl readers to be not just well-dressed and pretty girls, but happy girls. . . happy to be girls.

The work of the writer and/or editor is only one of the many ingredients that add up to the finished magazine. In considering your own goals, do not overlook the many non-writing elements that build every issue. For example, the art department is concerned with how the magazine looks in every respect, from the kind of type to be used for headlines, blurbs, picture captions and text, all the way to the choice of freelance artists to illustrate particular stories, whether it is to be Roy Doty for a detailed humorous series of sketches for a how-to-bake-a-pie feature, or Carol Blanchard to illustrate a delicate mood story, or Ben Shahn for a social-realistic story.



Beth Harber

Dark-haired, slight, vivacious Miss Harber was born in New York City 26 years ago and, "by choice and necessity," expects it to remain her home town forever.

Her career accomplishments are hardly surprising when you consider her school record. With a B. A. in English from Hunter College and an M. A. from Bryn Mawr, Miss Harber, who was graduated magna cum laude, has been awarded more fellowships than she can shake her Phi Beta Kappa key at. She joined SEVENTEEN'S editorial staff in 1948, after a short career in radio writing.

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Or, you may want to consider working in the production department, which is the middle-man between editors and printing-plant. It explains the problems of one to the other, and keeps the presses supplied with a scheduled number of pages a day.

If you land in magazine merchandising work, you will scour the market for fashions and products to be featured editorially, and will be responsible for seeing that merchandising which goes into the book is actually available in stores. You must be able to sense in November that your readers will love white pique in June. This demands thorough, advance planning, so that manufacturers can complete a line and have it in the stores on time.

These are a few of the challenges that magazine work holds. If this is your dish of tea, you can start preparing yourself now. Work on school publications is a help. College preparation is an advantage. Accurate typing ability is a must. And any retail selling experience is in your favor, particularly in a merchandising area covered by the magazines that interest you.

Very honestly, no matter how magazine workers gripe, underneath it all they are completely fascinated by their jobs. So, if you are determined that you and a magazine belong together, we know just how you feel about it, and wish you the best of luck. We'll be looking for you on the masthead!

The "Admiral"....

Miss Helen M-E McCarthy, a former President of CSPAA and now in public relations work with a national organization in New York City, has had the unusual distinction of being made 'an "Admiral" on the staff of the Governor of Nebraska.

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The "Colonel".....

The Director of CSPAA, Lt. Col. Joseph M. Murphy, has been transferred from the Professional Education Division to the R. O. T. C. Division of the U.S. Air Force. His new duties require him to travel extensively on visitations to 187 units in all parts of the U.S.

REMEMBER THE CONVENTION

March 13-14-15, 1952

This will be the 28th!

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THE VALUE OF SPECIAL COLUMNS

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The value of special columns in high school publications is attested to by Stuart P. Armstrong, adviser to The Jackson Journal of Stonewall Jackson High School, Charleston, West Virginia. The staff of this publication has won national recognition for their annual Christmas issue, which is filled with well written features, poems, special columns and other literary contributions.

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Special columns in high school papers are usually among the most popular types of writing and reading. Because the special column is so widely read, it is usually a coveted assignment. Also, the accompanying by-line is much desired on the part of the staff writers.

The very popularity of the column makes it dangerous, however, for the cub reporter to be given such a job. The responsibility is one that only an experienced writer should assume.

Certain columns are popular one year and not the next. Why? The obvious answer is that the personality of the writer colors what he does. If he has made the column his own by an individual, original mode of expression, then it is better to kill the column for the future, rather than run the risk of its continuance. Upon the graduation of certain students, therefore, the column should be graduated too!

Names make news in columns the same as in the rest of the paper, but not at the expense of readability. The clever reporter of classroom activity, of hallway scenes, of club notes can do much to enliven the dullness of mere reportage. The columnist has a chance to reveal not only his own personality but that of the student or teacher about whom he writes. This is the special opportunity that is so lacking in news writing.

One of the best ways to 'teach' column—sense, column—understanding, column—appreciation, and column—writing is to use the exchanges.

In Journalism classes, it is well to give each student twenty or thirty exchanges, from which he makes a collection of clippings, after he first reads the special columns. In other words, the accent is on the reading, so that the exercise is not a mere clipping one.

Once read, the columns are classified and grouped according to subject-matter, form, illustration and appeal. After this is

done, each column is labelled and a complete record is kept of information about each, as to the name of the school paper, where it was found, the school, the address, the date of issue. This full label is required in order to teach students the importance of the credit line and the acknowledging of material from other sources. Too, it gives the student a broader picture glance at the journalistic high school world outside his own narrow limits.

Always, in discussions of columns, the question of the gossip column arises. A recent survey of 500 representative school papers disclosed that not more than 20 had what could be called gossip columns. Twenty years ago, this was not the case. Likely, the ratio would have been in the opposite direction, with perhaps only 20 not having such a column.

One cannot dismiss the gossip column so abruptly, however. The staff that worries conscientiously about it, saying that their reader subscription list depends on it and that without it they are doomed, had better take stock of the quality of material of the rest of the paper. What is lacking? What is wrong with the quality of all the rest of the writing if only one gossip column dominates the entire newspaper?

Dozens of articles have been written and ideas exchanged about the substitute for the gossip column, so that will not be discussed here in these brief notes. Suffice it to say that with the gradual improvement and rise of the journalistic standard of the school paper, the cheap, petty gossip column has been swept into oblivion where it so rightfully belongs.

The original thinker and reporter will always be on the alert for new ideas for columns in school papers. By submitting samples of his own ideas to the adviser and staff heads, the student can develop his thoughts into columns for reader approval.

Time to get the Newspapers and Magazines
ready to send in to the C. S. P. A. office
Deadlines

Newspapers - Jan. 10, 1952 Magazines - Feb. 1, 1952
Elementary School Publications - Jan. 10, 1952

Judging by the number of inquiries and letters which come into the CSPSA offices daily, there will be a big increase in the number of entrants in both the March and the October competitions. "How can we join?" they ask, or "Do we have to win a First Place before we can be members?"

THE ADVISER'S PLACE IN PUBLICATIONS

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Mildred R. Larson, director of publications at State University Teachers College, Oswego, New York, believes the adviser has a definite place in publications and a particular job to do. The adviser contributes largely to the value of the publication as a medium of good public relations, both within the school and the community.

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The major question for an adviser always is: Where is my place? On the fence between administration and students the barbed wire is thick.

Some have said that school publications should have no advisers. Harassed advisers have no doubt wished that they might make such a utopian self-effacement from the publications scene, but, because they were assigned the extra-curricular activity, they have no voice in deciding whether or not they should "be." This article is not considering the advisability of having advisers, but is concerned only with advisers who "are." These people have been asked to perform a job. Just what should be expected of them?

Certainly the adviser should not be a dictator. He should neither claim for himself the right to decide what is to go into the paper, where it is to go, and how it is to be written, nor allow himself to become the one who alone accepts responsibility for the publication while students contribute their little too late. The adviser who takes or accepts so much authority can, of course, rest comfortably on the administration's side of the fence without ever receiving sharp criticisms because something has appeared in the publication that does not receive full approval.

Similarly an adviser may find himself a place of ease on the students' side if he, from laziness, allows them to put into action their own ideas without his having offered advice. As an adviser, a teacher may not shirk his responsibility to give instruction when it is needed—in the ethics of journalism, in good English usage, in attractive makeup.

The primary function of the adviser is to set a tone and pattern of thinking for the group with which he is working. Seriously through discussions in staff meetings, the adviser should convince his students that they have an important position but

one involving them in a responsibility to the whole student body. One high school editor at first looked upon the paper as "his," a means of persecuting his enemies. This boy had to learn that he had been elected to see that the paper expressed the opinions of all or at least the majority of the students.

Since the school had only one paper, everyone had to take the same one. Since no one had the privilege of buying or not buying each issue as a means of showing his favoring or disagreeing with the policy of the editor, the issue had to contain what each individual student wanted it to say for him. No irresponsible conclusion of one person or small group should be accepted by a staff as representative of school thinking. Every publications staff must be trained to think of itself as speaking for the school—and, therefore, as needing to know truly what the whole school says before it prints.

When this pattern of thinking is instilled in the staff, the adviser's place becomes more clearly defined—and the barbed wire division tends to disappear. The adviser finds that he need not become dictator to keep a story from "breaking," nor need he give in to an editor's whim. By placing responsibility where it belongs, on the staff as representatives of the student body, the adviser is freed to act as go-between for the administration and students. He can actually promote among the staff a feeling of being able to contribute to the student welfare when it approaches a problem about which the large majority of students feel keenly. He can promote among the administrators a willingness to consider a responsibly voiced student desire. A paper representing the whole school would, of course, cover both sides of any question fairly, for in the whole school view, the administrators, teachers and students are the school. Through the adviser they meet in the paper.

To find out what others considered the job of an adviser to be, the head of the college was first questioned. From him was received the educator's viewpoint. The paper to him was a symbol of the school, a symbol which frequently passed into outsiders' hands (not inadvertently but through a large circulation of alumni and exchanges). What the local public thought of the school would be reflected in the morale of the students who came to the school from the surrounding communities. Moreover, he saw the paper as a morale-builder within the present school population. To those students the paper was a symbol also, one which they might proudly send to friends, particularly when their own names appeared in print.

But the paper's effect should be felt by more than the readers. As a medium of education, the paper provided an opportunity for staff members to learn English in a different guise than that in which they met it in the classroom. Factual accuracy, coherence, clear sentence pattern, spelling, all are continually required of reporters, copy readers, and typists. The game-with-a-purpose, putting out a newspaper, made skills in English achieve new importance. Educationally important also were the less tangible character values to be achieved by the staff working together, each having an assigned task that must be done before the deadline. Newspaper work tests a student as to his dependability, resourcefulness and cooperativeness.

Next, members of the staff were questioned as to what they expected from an adviser. The editor said immediately, "Be someone I can fall back on." The business manager said she felt the adviser should give continuity to the paper when the staff changed. As she had puzzled through a previous officer's listings of advertisers and of bills due and bills paid, she had noticed that the adviser was the only one who had an idea about what had been done last year. Everyone else had known just his little job. Now last year's editor and business manager were no longer in school.

The editor's remark explained why the adviser's name is placed at the end of the masthead. That is where he belongs. Not at the top as martinet; yet not left off the staff. But at the bottom—as the basis, the source of information, with which the staff can make active contact in order to learn how to produce a paper of which they and the school will be proud. If from this vantage spot at the bottom he exerts some pressure, his function is being fulfilled and everyone concerned with the publication will respect his role.

DON'T WAIT FOR CONVENTION TIME

Included in a recent issue of "The Maryland Scroll," publication of the Maryland School Press Association, was a coupon, by means of which members of that organization could enroll as members of the Columbia Scholastic Press Advisers' Association. It is suggested that members of the Columbia Scholastic Press Advisers' Association who also are members of state and regional press associations issuing similar bulletins may wish to call this procedure to the attention of members of their organizations.

COURAGE OF ONE'S CONVICTIONS—A MUST!

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The New Year offers a challenge to the young writers of student publications. Can you meet this challenge? Miss Mary E. Murray, CSPAA BULLETIN editor and adviser to the Alcohol Mirror of Allegany High School, Cumberland, Md., presents the problems that confront you with suggestions for solving them.

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The success or failure of a publication, be it scholastic or commercial, depends upon the moral convictions of its editors and their courage to stand for what is right. The future of America—the future of a free press—rests with YOU.

In his book, *YOU CAN CHANGE THE WORLD*, Father James Keller places emphasis on individual responsibility and individual initiative if anti-religious groups are to be checked and communism eventually overcome. Our aim, he said, should not be to go up in life to material success, but to go deep into life in anything that concerns the welfare of man. Rather than harbor a critical and disapproving attitude toward our enemies, he stresses the need of a positive, personal love of all, even of those who hate our philosophy of life. In the words of an old Chinese proverb, he says, "Better to light a single candle than to curse the darkness."

Today, more than ever before, moral courage is a MUST. With crime and dishonesty prevalent in high places, and the use of narcotics and alcohol, coupled with hot rod driving, common among teen-agers, student editors must be fearless in their condemnation of these evils. The greatest weakness of American democracy today is the moral corruption of the individual in all walks of life—in education, economics, business and public life.

Regardless of age, talent, education or personality, each of you has a responsibility today that increases with the mad momentum of science and its atomic bomb. You say, "What can I, one person, do to change society?" Perhaps the answer to that question will never be fully known until eternity, but for the present, let us take perspective of ourselves.

A recent article in the New York Times dealt with an old lady, over ninety years of age, who was pictured enroute from

her home in Eagle Bridge, New York, to Washington, D.C., where she was to be the recipient of the National Press Award for one of her masterpieces, adjudged the most typical American painting of the year. This nonegenarian artist began her career at the age of 77 and during the intervening years has painted over 1,000 invaluable pictures.

Like Grandma Moses, the old lady of whom I write, each of you has a masterpiece to produce, and like her, each is competing for a prize; but, unlike her, you cannot produce 1,000 paintings, nor a dozen, not even two—your first will be your last. Unlike her, too, you are not competing for a temporary material award, but for a priceless heritage—your eternal salvation.

You did not begin your art career late in life, as a hobby, as did Grandma Moses, but you were trained for twelve years in American schools to manipulate the tools of the artist. There, too, you were taught the four underlying requisites of a masterpiece—theme, perspective, color combinations and a focal interest.

Your instructors discussed with you the seriousness of thought that should be given to the choice of a theme—whether it would be the religious life, a career, or motherhood. They advocated good perspective, each object in proportion, for unless we maintain a true balance, objects assume a grotesqueness which is frequently humorous or pathetic. Perspective is lost when one strays away from the Ten Commandments and the Sermon on the Mount; when one is satisfied with being a Sunday Christian or persists in developing a dual personality.

Good color combinations give life and depth to your work, while the improper mixing of the pigments results in gaudy unattractive offshades. The proper blending of a Christian life with good works will produce the exquisite tonal qualities of the Master Artist, while indifference, waywardness, and sin will result in the drab, lifeless shades of the prodigal.

In every great picture, there is a focal interest—the center of attraction. In a portrait, it is usually the face of the model. In the painting of the Last Supper, the story is told of Leonardo da Vinci who, upon putting the finishing touches on his masterpiece, called in a young apprentice to view his work. Standing in awe before the picture, the youthful artist was high in his praise of da Vinci's painting. Finally his eyes focused on the chalice in the hand of Christ; he remarked on its perfection, its realistic appearance, its great beauty. Da Vinci, standing with brush and palette in hand, made several sweeping gestures across the

chalice, effacing it from the painting. Horrified, the apprentice stood speechless, but, reading his thoughts, da Vinci remarked that he wanted nothing in the picture that would draw attention from the face of Christ. So in our painting, our life will be revealed in our countenance.

Many of your friends have already developed their theme to the stage where the finished product is quite clearly discernible—the teacher, the editor, the mother, the secretary! While there is a duplication of theme on the canvases of some, each is distinctive, one showing the bold masterful strokes of the genius; another, the weak uncertain lines of the idolot.

Whatever you do, however far your picture is completed, make every stroke of the brush contribute to the beauty of the finished product. Strive for nothing short of perfection.

When your painting is unveiled before the penetrating gaze of the Master Artist, may the radiant beauty of your soul be so reflected on the canvas that the sequel to Father Keller's book may well be entitled, **YOU HAVE CHANGED THE WORLD.**

SOMETHING NEW IN '52

The supply of "School Newspaper Fundamentals" has become almost exhausted. A new issue will appear with minor revisions prior to the 1952 Contest ratings. This new publication will include score sheets and explanatory texts for news magazines and school pages in local daily newspapers.

"Fundamental Procedures for Duplicated Publications" is being revised. In the new publication, there will be pages left for comments and criticism by the judges, which were not included in the original booklet. This revision will be completed in time for use in scoring entries in the 1952 Contest.

On Saturday, December 1, the Committee in charge of publishing the "Primer of School Magazine Technique" in its new form held a meeting in the C.S.P.A. offices and completed the final draft of the copy. Miss Eve B. Bunnell, chairman, Miss Marion E. O'Neil, Dewitt D. Wise, and Director Joseph M. Murphy were present.

This publication has been completely re-written and brought up to date, with the title, "Fundamentals for School Magazines." In addition to covering general magazines, as was done with the original "Primer," the new work includes score sheets and texts for both literary and literary-art magazines. It will be used for the first time in scoring such publications in the 1952 Contest in March.

GUIDE TO GOOD BOOKS

By Hans Christian Adamson

What with the wide and seemingly increasing national interest in General MacArthur, it would appear that **THEY FOUGHT WITH WHAT THEY HAD** (Little, Brown—\$5.00) by Walter D. Edmonds would command unusual interest. The book unfolds the misfortunes of the Far East Air Force in the Philippines, Java and over South Pacific waters. Gen. Geo. Kenney, who was there, calls the book "a superbly written story of a shoestring war." It is.—From the Battle of Midway to the capture of Kiska runs the seventh volume of Rear. Adm. Samuel E. Morrison's **History of U.S. Naval Operations in World War II** (Little, Brown—\$6.00) Entitled **ALEUTIANS, GILBERTS AND MARSHALLS**, this book shows the same fine detailed craftsmanship of other Morrison Navy histories. Beautifully illustrated.—Sea war from another angle is revealed by Rear Adm. Daniel V. Galley in **CLEAR THE DECKS** (Morrow—\$3.50) Mainly of anti-submarine warfare in the Atlantic, the book deals with baby-flatop operations against subs—including the capture of a U-boat. Full of action. Well told with modest charm.

A READERS DIGEST READER, covering the first three decades of that sturdy publication, should have a lot to say for itself; and it does. This digest of digests offers a great review of the passing parade during years of development in sports, science, politics, religion and human affairs. Big names in all fields crowd the pages from Barrymore and Bromfield to Twain and Woolcott; from Cronin and Einstein to Tarkington and Thurber. (Doubleday—\$3.50) No better bed-table companion for off and on reading.—Those interested in old and new "types of theatre" will find worthwhile stuff in Margo Jones' **THEATRE-IN-THE-ROUND** (Rinehart—\$3.00) a by-gone form of theatre that is sweeping revival boards in many localities; and **SHOW-BOATS** (Univ. of Texas Press—\$3.75) by Philip Graham. Show-boats are as American as catfish, but as a phase of showbusiness they are rapidly vanishing around the final bend. Mr. Graham has done a fine job in capturing the colorful and adventurous careers of those who brought Broadway to the rivers. Fine illustrations.—B. A. Botkin deserves plaudit and profit for his various **Treasures of Folklore**. The latest and finest of these is his **TREASURY OF WESTERN FOLKLORE** (Crown—\$4.00) with a foreword by Bernard Devoto. Both are leading experts

on the wild and woolly west. The Botkin books would be easier reading if they were illustrated, but even so, this Western Folklore covers it with a wide and colorful spread. If anything has been left out that is pertinent about Indians, settlers, cowboys, gold-rushers, hunters, loggers, parsons, badmen and what not, I failed to find it.

Quite a while ago one of my readers asked if I knew of any recent book on the subject of wood craft and here comes the answer in the form of *THE SUNSET WOOD CARVING BOOK* by Doris Aller (Lane—\$3.00). I know nothing about wood carving, but it seems to me that the book accomplishes its stated purpose, namely, to provide complete self-instruction. This by means of clear pictures and specific diagrams. There are chapters on tools and their care, basic carving techniques and also projects for various types of carving.—Cheap and appealing is a *Beginners Guide to ATTRACTING BIRDS* by Leon A. Hausman with drawings by J. M. Abbott. (Putnam—\$2.00) Mr. Hausman, who wrote *Field Book of Eastern Birds*, has here produced an easy to use volume that gives hints on how to build bird houses, feeding stations in city and country. Also data on what to feed birds at various seasons, plus an abc key for identifying birds.

Whenever I read a book like Mika Waltari's *THE WANDERER*, (Putnam—\$3.75) I often wonder how much of it is semi-fiction and how much is pseudo-history. Here we have El Hakim, a Christian captive turned Mohammedan in the court of Sultan Suleiman. While the story-line follows the campaigns of Suleiman, the most interesting part of this really bang-slam adventure novel is detail of court, camp and harem life it offers through far-roaming chapters. If you like *The Egyptian*, you will go for this in a big way.—More factual, but almost as colorful, is *SULEIMAN THE MAGNIFICENT* (Doubleday—\$5.00) by Harold Lamb. Over the years, this writer who specializes in ancient Asiatic history, has grown in stature and his *SULEIMAN THE MAGNIFICENT* ranks with his famous "Genghis Khan" and equally top-hole "March of Muscovy."

Ordinarily, books built around various professions bore me to a state of coma. Not so *THE SERPENT WREATHED STAFF* (Bobbs-Merrill—\$3.50). Here Alice Tisdale Hobart, author of the never-to-be-forgotten "Oils For the Lamps of China," has composed an intricate but breath-taking plot about the lives of two brothers, both outstanding surgeons, both married but both

activated by different viewpoints of life and man-kind as doctors and as human beings. A book to be read slowly and long remembered.—Quite different kind of fare is **JUDGMENT ON DELTCHEV** (Knopf—\$3.00) by Eric Ambler. Here the sinister methods of Red purge prosecutions in the Balkans are brought into full play through the experiences of an American reporter who gets caught in the tangled yarns of a Commie treason trial. The author has recaptured the sense of tense suspense that made his "Coffin For Dimitrios" a real thriller.

If you must take John O'Hara and if you cannot leave James T. Farrell alone—okay, by all means get **THE FARMERS HOTEL** (Random House—\$2.00) by the former and/or **THIS MAN AND THIS WOMAN** (Vanguard—\$2.75) by the latter. These books I list because both authors, based on past performances, rate listing. But here we have no flavor of "Appointment in Samarra," no trace of "Studs Lonigan." In one word: Potboilers!

The Era of Moby Dick and whalers under sail has fallen below the horizon but books about that exciting period still come off the press. Latest among these is **WHALING AND OLD SALEM** by Frances Diane Robotti (Durell—\$3.50). Up to now Salem has been more famous for witches than whalers, so perhaps it is high time for this rather factual but none the less interesting volume among the "thar she blows" literature.—Another saga of the sea, but with heavy bearing on the life and slaughter of North Pacific seal, is George Blond's **THE PLUNDERERS** (Macmillan—\$3.50). This is a stirring tale of terrors of the sea for men; the ways of seals at land and sea, and, finally, the brutal, wholesale murder of seals by Russian seal-hunters. Well done.

Virtually every male profession, except that of the Chef, is represented among the hundreds of men who contributed their own tried and tested recipes to **SUNSET CHEFS OF THE WEST** (Lane Publishing Co.—\$3.50). As a Christmas present to men who ride the kitchen range, none better. The book is long on solid and savory he-man chow. Short on tea-room style dishes. Special commendation: Methods of making game food palatable.—A new **FANNIE FARMER**, a cook-book with more editions than an Air Force Captain has ribbons—is always a major event and here is the umptyumt hot off the griddle (Little, Brown—\$3.95) The editor of the 1951 Boston Cooking School Cook Book, namely, Wilma Lord Perkins, has succeeded in giving even

Model-T home-cooking an ultra stream-lined look. New departure: A series of Scandinavian and Austrian palate ticklers. Scads of effective illustrations.—An unusual but somewhat specialized aid to cookery is *THE OYSTER BOOK* (Greenberg—\$3.00) by Louis P. DeGouy. If your world is the oyster and you must eat it here are all sorts of preparation calling for oysters by the dozen, the bushel and the peck. Greatest pearl in this shellgame is a supreme and simple Oysters Rockefeller.—A hearty welcome to Gerald Maurois' *COOKING WITH A FRENCH TOUCH* (Harper—\$3.50) a truly urbane and witty primer of Gallic—and garlic—cookery. Names that plague you on French menu-cards become friendly morsels of flesh, blood and bone that provide tasty food and fine conversation pieces, if you must talk.

The season also brings a re-print of famous little *COOKING FOR TWO* by Janes McHill and revisions by Sally Larkin (Little, Brown—\$3.00). A fine opportunity for small families who do not own this excellent cook-book to obtain a copy. Top tip: How to cook for two with a wide range in taste on small budgets.

—For those who must eat wisely (as well as well) there is *GOOD FOOD FOR BAD STOMACHS* (Doubleday—\$2.95) by Sara M. Jordan, M.D. and Sheila Hibben. As the title implies, it is for those whose alimentary canals carry too much hydrochloric acid. In one word: Ulcers.—*THE BEST OF BOULESTIN* (Greenberg—\$5.00) by X. Marcel Boulestin, one of London's most famous French chefs, is one of those cook-books that makes excellent reading. It is bound to hold the interest of any cook and guaranteed to make the reader hungry. There is nothing new or world-shaking between its covers. In fact the major difference between it and other cook-books is that here a chef rather than a writer or researcher holds the floor. Best point: Sauces and fish.

Last but far from least in this culinary line-up is *THE SOUTHERN COOK BOOK* (Chapel Hill - \$4.50) by Marion Brown who knows her deep-South deep-Joy cooking and no mistake about it. Here are the dishes the Minstrels sang about. Tempting meals that came from plantation kitchens, small cottages, fine old hotels and palatial river boats. Special commendation: Easy to follow directions and easy to use index.

